

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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JOHN SEBASTIAN BACH AND GEORGE FREDERIC HANDEL.

BY HENRY JOHN GAUNTLETT.

(Concluded from page 165.)

BACH's choral works may be divided into three styles or classes—that which is formed on the Palestrina school, to which Bach added the superstructure of the florid sequence: that in which the instrumental accompaniment is essentially distinct from the voices, and, so to speak, at complete variance with them: and that which is evidently dramatic. Of the first style, the Masses in D major and G major afford fine specimens: of the second, the Litany in D minor is a most extraordinary example; and to those who are accustomed to expatiate on the licenses and mysticism of Beethoven, we recommend a perusal of the movement alluded to. Whether Beethoven had seen this composition, would form a curious but highly interesting inquiry: if not, there is the still more curious circumstance of the most daring inventions adopted by one composer, and sleeping in obscurity for nearly a century, until unconsciously revived or again created by a kindred spirit. Of the dramatic style, the only examples we know are in the Messiah, of which the choruses 'Let him be crucified,' 'His blood be on us,' and the fine chorus in E minor, sung by the disciples on the taking away of the Saviour by Judas and the chief priests.*

In descriptive scenes, we consider Handel, for the age he lived in, unrivalled. It has been the habit to assign to Haydn the invention of this kind of writing. Haydn applied it to the new powers of the orchestra, but Handel had long excelled every thing Haydn has left us in that way. The whole of the 'Israel in Egypt' is unapproachable in descriptive power, and displays with what singular felicity Handel adapted the subjects of his choral movements to the

*This chorus, we understand, it is intended to perform at the ensuing Birmingham Festival, which takes place in September.

character of the language. Many of them are executed with such ease, and apparently indifference to mere technicalities, that it would be difficult to say, whether the progress of his subject in many instances was the effect of accident or design. The Hallelujah Chorus is an instance. Handel always resigned the semblance of learning for the real power of striking the mind. Here Haydn says of him, that "he was the father of us all;" and Gluck, in his strong language, says, "There is not a note which does not draw blood." But Mozart's criticism is the soundest, "Handel knows best of all of us what is capable of producing an effect. When he chooses, he strikes like a thunder-bolt." It is that innate perception of what will affect the feelings, which makes Handel's choruses so extraordinary. As works of art, in many instances, they are rather rough unfinished sketches, than perfect pictures; but the hand of a Raphael is there. In choral music all should be open, broad, and colossal; and hence it is, that although many of Handel's present the appearances of haste and hurry in their execution, a neglect of taking advantage of many results from the carrying out of one subject and the addition of others; yet we feel convinced it was the effect of his perfect knowledge of the feelings of the audience. Handel's digressions, in leaving one subject for another, and yet working neither of them out, was the result of experience, and Mozart probably saw this to be the case. One of the most regular and consistent of Handel's choruses is the 'Tune your harps,' a chorus, which it is said, with the introductory duet, Handel dictated to his amanuensis after he became blind. It is throughout one continued idea, and enlarged on in a manner melodiously natural, and at the close with great learning. The discords and suspensions are more in the organ manner of Bach, and quite out of the pure vocal of the Italians, who rarely or never make use of the diatonic discords.

The oratorio of Samson, is an extraordinary composition of dramatic power, and the situation of the characters affords fine opportunity for contrast. The intensity with which the composer describes the feelings of the hero amidst a scene of misery and darkness, bewailing in ideas descriptive of the most passionate distress the loss of sight and strength, is a grand display of power and imagination. In the aria 'Total eclipse,' there is a self-abandonment on the part of the composer so completely in unison with the situation of the hero of the oratorio, so much so that it might be presumed to have been written in the days of affliction which subsequently befell the composer himself. But he had witnessed the power of the human voice in representations of far less interest, and he well knew what could be effected by simple means. Perhaps one of the most remarkable instances of the effect of a fine performance of a simple melody was that exhibited by Senesino, a celebrated singer engaged in the opera, whilst Handel had the direction. He was to perform the character of a tyrant, and the celebrated Farinelli an oppressed prince. The two

singers met for the first time on the stage. When Farinelli came to the first air in which he intreats the clemency of his oppressor, it was sung with such an expression and simplicity, that Senesino, utterly forgetful of his character and situation, threw himself upon the singer's neck and repeatedly embraced him. The experience of such extraordinary power, led Handel to regard many things as possible which less favoured and less talented composers would have regarded as utterly hopeless.

Much that Handel has written is no longer at the mercy of criticism. The opinion of the public has settled, the tide has wafted in his favour, and remarks of an adverse nature, were one so rash as to advance them, would come with little force and less effect.

In ascertaining the merits of these two great composers, if original invention be the highest praise of genius, to both may this attribute be fully and justly awarded. Bach was naturally a thinker for himself, and disdainful of assistance. Handel, equally confident in his own abilities, did not refuse the service of the thoughts and images of his predecessors. Both were equally capable of astonishing; but Bach never condescended to write for mediocrity. On this point Handel was perfectly indifferent, and he could well afford the expression attributed to him, "That is shocking bad music, but it is my own." In general talent, the superiority must be allowed to Handel, whose intimacy with the world allowed of more means for information. Bach's element, as Zelter observes, was that of solitude. A modern writer is ungallant enough to say of the fair sex, that they never, in any part of their lives, give full and undivided attention to music. And that men, when young, never do so unless they hear it in the dark. Zelter possibly thought this mode of hearing Bach the most proper, as he was accustomed to have his compositions performed to him at night and morning. Bach's music is more capacious, more amplified; Handel's more terse and episodical,—often epigrammatic. Handel thinks for the multitude, calculates what shall come down like "a sledge hammer." Bach is one great uniform simplicity, more expansive, but less vehement and rapid. Each rejected all unnatural thoughts. Such was the fertility of their minds, and the rectitude of their judgments, that the present moment could always supply the demand. Considering the state in which they found the art, and what they effected, no composer has yet proved at all equal to their genius; nor is it probable that any of this generation will live to see their extraordinary and immortal career eclipsed by a brighter luminary.

We are inclined to hope that our readers will not consider uninteresting this slight notice of the lives and style of these great composers, who may be said to have created Protestant choral music in its highest form. Their career forms a useful example, and their youthful labours and energy are as important a lesson of industry and perseverance, as their matured taste is a model of

excellence. Amongst musicians, an exaggerated confidence in genius, and a scorn of what is improperly termed the drudgery of application, is not the less dangerous, although, unfortunately, it is found too generally prevailing. To no other class have carelessness and improvidence been more fatal. It is therefore important to hold up to imitation the example of two of the most celebrated geniuses of past times, whose success may be distinctly traced to their industry, patience, and perseverance; and who, in seasons of fame and adulation sufficient to intoxicate an ordinary mind, still maintained the calmness, prudence, and simplicity of good sense and sound principles. Neither seems to have thought that he could discover a royal road to preeminence: and the precepts of criticism, and the constant study of the works both of their contemporaries and ancient models, were resorted to as the real means of advancing themselves in their profession. To those students who are anxious only to catch at the ephemeral popularity of the day, we have no advice to proffer: for it matters not who they may look up to as a model, or what writings they may profess to analyse or study. They will probably waste much valuable time in acquiring that which is of no real use for them to know; and will ultimately degenerate into either dissemblers or bigots, in the one case professing to admire what they do not understand, or, in the other affecting to deride that which they are incapable of appreciating. But let the classical student ever remember that the intellectual treasures bequeathed by the great creative genius of Sebastian Bach was the fount from which Haydn, Mozart, and Beethoven, drank the stream of immortality; and that in our own day we see but the reflection of his mind in the works of Samuel Wesley and Mendelssohn Bartholdy,—in the performance of a Moscheles or a Thalberg.

BIRMINGHAM FESTIVAL.

THE performances of the approaching festival, are advertized to take place on the 19th, 20th, 21st, and 22d Sept. The hall has lately been extended thirteen feet; the organ put back; and the disposition of the orchestra improved. The present length of the hall, and without a single pillar in it, is 153 feet, and the breadth 65. The proportions of that part of Westminster Abbey in which the Festival was held—that is, from the back of the orchestra to the king's box, are, as we have been informed, 150 feet in length, and 69 in breadth, from wall to wall, including the side aisles, which it will be remembered, were excluded from the area where the performance was held. The organ is entirely completed: full justice, therefore, will now be rendered to Mr. Hill, the builder. Heretofore no one could, with propriety, give an opinion upon the merits of the instrument; since, at the last festival, three years ago, half of the work was not then in. Mendelssohn is to exhibit its capabilities, and we know how efficiently he will fulfil that charge. The whole

band will be formed upon a magnificent scale. The circumstance of sixty violins being engaged from London, alone, will afford some clue to the proportion of instrumentalists. The whole oratorios to be performed, are, 'St. Paul,' which Mendelssohn himself will conduct; 'The Ascension,' a new work by the Chevalier Neukomm, also to be conducted by the composer; 'The triumph of Faith,' another new oratorio, by F. Haeser; and 'The Messiah.' There will be selections from Sebastian Bach's 'Passion,' (one of the most stupendous productions of any age); and a fine selection from the least known double choruses of Handel. A new symphony by Mendelssohn, which he is to bring with him in July, will add to the admirable bill of fare, that the spirited directors of this Festival have provided for the public. For sound judgment in selection, and correctness with vigour and energy in performance, there are no music meetings like those at Birmingham. The York orchestra may out number them; but the general effect is inferior; while their selections are not to be named with the other, for novelty, and general interest.

MONUMENTS TO BEETHOVEN AND MOZART.

[BEETHOVEN.—We stated on Thursday that a subscription has been opened in Germany, for the purpose of defraying the expense of a monument which it is intended to erect at Bonn to the memory of Beethoven, and that Lord Burghersh had received a communication on the subject; also that the whole orchestra connected with the Ancient Concerts had volunteered its services at a grand performance which it is proposed to give, in aid of the fund now raising on the continent. A general meeting of the Philharmonic Society is called for Wednesday next, to take the matter into consideration. We believe that the present intention is to give the concert in the King's Theatre, and that the whole of the music shall be selected from Beethoven's works; the first part to consist of his magnificent choral symphony, which created so much sensation at the fourth Philharmonic Concert; the second, of the 'Mount of Olives;' and the third to be miscellaneous.

MOZART.—"Better late than never," is an old saying which may be, with great truth, applied to a proposition that is about to be made, to erect a monument to the memory of the immortal composer of 'Il Don Giovanni,' who has been dead forty-five years. It has been suggested, and very plausibly too, that the money raised here by any performance, hereafter to be given, should not be sent out of our own country, but that a native artist should be employed to execute a statue, or monument, to the memory of these two great masters; to be placed in the National Gallery.]—*Morning Post.*

To the Editor of the Musical World.

SIR,—I hear of late much talk of intended monuments at Salzburg and Bonn, erected to the memory of Mozart and Beethoven, and of various applications from ducal and noble persons to the musicians of England for promoting such erections: but with all due deference to such exalted applicants, may I ask why Englishmen should not erect these tributes to genius in their own country? England has long been sneered at by foreigners for possessing so few public monuments to men of talent and science; or if such exist, that they are secluded from the people, in churches seldom opened to public inspection.

To remove this taunt, let the funds raised by concerts, or subscription, be devoted to erecting statues or monuments in some of our public walks in England, not only to Mozart and Beethoven, but to Malibran, who delighted us with her extraordinary powers, and whose remembrance seems already fading away among us: but send not our gold, the earnings of British talent, to Strasburg, a city celebrated as the birth-place of Mozart, and for the contumely heaped upon him by its proud mean-souled archbishop.

Aid not the Strasburgians to erect a monument to their far-famed townsman, those who suffered *his* sister, (celebrated also in her day, and caressed and fondled by queens and princesses) to pine in indigence, blind and bed-ridden, among them, without one effort on their part to alleviate her distresses; whilst British *musicians*, at a distance of seven or eight hundred miles, sympathised with her sufferings, and among themselves subscribed a sum sufficient to cheer her declining days, and render the close of life tranquil, and free from the vexing ills of poverty. No doubt many Germans, admirers of Mozart, are willing to shew him every honour; but visit Vienna, explore Strasburg, no statue, no memorial, no vestige of him appears—the very place of his burial is unknown, yet all Europe resounds with his praise; and thousands, nay millions, have been enraptured with the strains his genius left for their enjoyment. Ungrateful world, but more especially insensible Germans, who have for nearly half a century neglected the memory of your glorious countryman.

I am, SIR, your admirer and constant reader,

M. S. N.

IRELAND.

Dublin.—The Philharmonic Society's 3d private concert, (on Wednesday evening, the 31st May,) commenced with Beethoven's noble sinfonia in C minor, which was admirably performed throughout, more especially the delicious andante movement. It gave us much pleasure to observe the stillness of the room during the symphony, and the general burst of applause at the termination, auguring that an improved taste for instrumental music is rapidly progressing in Dublin, an improvement for which our professors are undoubtedly under great obligations to this spirited amateur society. Rossini's quintetto 'Crudele sospetto,' was then pleasingly sung by Miss Ashe, the Misses Searle; Messrs. Francis and William Robinson. This was followed by Calcott's fine scena 'The Last Man,' well calculated to display the powers of Mr. W. Robinson's deep and mellow bass voice: we should recommend him, however, at all times, and especially when singing with an orchestra, to take fewer liberties with the time, as so very *ad libitum* a manner of singing renders it nearly impossible for a band to accompany him with the requisite precision. The next piece was a 'Concertante duett (by Kalliwoda) for two violins,' (Messrs. Js. Barton and Levey) and orchestra. This was a great treat. Mr. Barton's playing has always vividly recalled to our memory De Beriot's enchanting tone, style, and manner, and we never heard him to greater advantage than on the present occasion, being ably seconded by Mr. Levey, and having the support of an efficient band in the tutti parts; added to which, the music was such as is not commonly met with in concertante pieces. 'Farewell,' a ballad, (Miss Ashe) words and music by T. Moore, Esq. followed, and was encored. As we cannot speak favourably of this composition by our countryman, we are compelled to silence by our *patriotism*. The first

part of the concert terminated with Rossini's beautiful quartett and chorus, 'Cielo il mio labbro' (The Misses Searle; Messrs. F. and W. Robinson) and which was very effectively performed. Mozart's overture to 'Il Flauto Magico' was magnificently played at the commencement of the second part; and in 'Alexis' Mr. F. Robinson, and Mr. Piggott (on the violoncello) vied with each other in the sweetness of their tones. Mr. Robinson's occasional suppression of his voice is agreeable in effect, but he carries it so far as at times to be nearly inaudible. This performance was greatly and deservedly applauded. 'Beethoven's noble trio, 'Tremate empi tremate' followed, into the spirit of which the band seemed to enter with such enthusiasm as to forget the vocalists altogether. Indeed, Miss Ashe's voice is too weak for this trio. The bass part also, which should come out with more than ordinary power and energy, was, with the soprano, now and then lost in the loudness of the accompaniments. In a selection from Purcell's *Tempest* we were gratified by Miss Ashe's 'Full fathom five,' (which was encored) and regret we cannot say as much for the choral parts of this beautiful selection. Weber's Jubilee overture concluded the performance, but as it was nearly twelve o'clock when the selection from Purcell was *encored*, we could not wait to hear it. Mr. Bussell acted as conductor on the occasion. A little more *decision and energy* in his manner would be desirable, which, we anticipate, he will acquire when he has had more experience in this difficult and important office. The concert on the whole was decidedly successful.—(*From a Correspondent.*)

Dublin. ANCIENT CONCERTS.—This society has closed the season brilliantly. The annual concert was held in the Rotunda, and went off in a most excellent style. The selection was; overture to 'Esther;' Handel.—'Oh Father,' chorus; Arne.—'Arm ye brave;' 'We come;' 'Come ever smiling liberty;' 'Lead on;' 'Disdainful of danger;' 'Sing unto God;' from Judas Maccabæus.—'Deeper and deeper still,' recitative; 'Waft her angels' Jephtha.—'The arm of the Lord;' Haydn.—'Dies Iræ;' 'Tuba mirum;' 'Rex tremendæ;' and 'Hosanna;' from the requiem; Mozart.—The first part concluded with the double chorus from Solomon, 'From the censer.' The second part was, overture and selection from *Acis and Galatea*, 'Oh the pleasures,' chorus; 'Happy we;' 'Galatea dry, thy tears,' chorus.—'When all alone,' madrigal.—'Alexis;' Pepusch.—'Now is the month of Maying,' madrigal.—The tempest music; Purcell.—And 'Zadock the priest,' concluded a classical and well performed entertainment. The room was full, without being unpleasantly crowded, not more than 500 tickets being ever issued. The style in which the choruses were given, showed a marked improvement in the members, and we hope under the fostering care of the president, the Bishop of Kildare, and the exertions of the committee and officers, this excellent society will advance in the line they have adopted. The system used by the very able conductor, Mr. Joseph Robinson, in frequently practising the voices without any accompaniment whatever, must ensure a greater degree of confidence in the members than could be attained if they were accustomed to rely on any instrumental aid. We understand this society contemplates giving concerts more frequently than they have hitherto done.

In the last report of a musical performance in Dublin, the writer committed an error in stating the 'Anacreontic' to be the oldest society; that distinction being due to the Catch Club, founded by the vicars choral of Christchurch and St. Patrick's.—(*From a Correspondent.*)

ANACREONTIC SOCIETY.—This society gave their last chamber concert for the season, on Monday evening, May 22d, in the Rotunda. Haydn's symphony in C minor opened the first act, which was most correctly performed; and an overture of Mehul commenced the second act. The other instrumental

pieces were, a trio for violin, violoncello, and pianoforte, very charmingly played by Messrs. Barton, Pigott, and Wilkinson; and a quartett by Beethoven for two violins, tenor, and violoncello, which was quite a novelty, and gave great pleasure. The singers were, the Misses Searle, Messrs. Sapio, Hill, Orr, McGhie, Herbert, &c. who sang several songs, glees, &c. very pleasingly. The concert appeared to give general satisfaction.

CHIT-CHAT FROM THE CONTINENT.

Cologne.—Some of the German critics speak in the highest terms of a new oratorio, 'Des Heiland's Letzte Stunden,' (The Last Hours of the Redeemer) composed by E. L. Drobisch, which was performed on Good Friday last in the Cathedral of Cologne. One in especial, who states that he has not only studied the score, but has attended the trials, the grand rehearsal and the public performance of it, declares he has never been so overpowered as by this composition; and the chorus No. 14, with fugue, might very easily be introduced into any of Handel's oratorios, without its being apparent that it was not the work of that composer.

Mayerbeer's 'Huguenots,' somewhat altered, was produced in this city on the 21st March last, under the title of 'Margaret of Navarre,' being its first performance in Germany.

Paris.—M. Berlioz has been commissioned by the French government to compose a Requiem for the 28th July next, which will be performed in the church of the Invalids.

Mozart's Monument.—The Mozart Festival, given at Darmstadt on the 14th March last, in aid of the funds for erecting a monument to Mozart, realized about 1300 gulden, which sum has been remitted to Salzburg. The prince is said to have been a contributor to a considerable amount. A grand concert for the same purpose took place likewise in Copenhagen, on the 20th of that month, with what success has not been announced.

Beethoven's Monument.—The concert in aid of the projected monument to Beethoven, which has so long been announced, took place at Munich on the 5th of last month. Princesses and countesses played on this occasion the overture to Fidelio, arranged for sixteen hands, and Mme. von Schaurath Handley executed the concerto in E flat major most delightfully.

REVIEW.

The Swain of the Mountains. A Glee. Composed by J. J. Jones, Mus. Bac. Oxon. NOVELLO.

A lively and tasteful composition. The first and last movements are the best; the middle one being, as the writer says, '*moderato*.' The Welch melody is very beautiful. There is nothing like these mountain airs after all.

'Matilde.' Introduction and Variations for the Piano-Forte. Composed by J.T. Surrenne. WOOD.

Mr. Surrenne has here written rather above the pitch of moderate players; some of his passages being very intricate. The whole, however, is lively and brilliant. In the andante cantabile he has been particularly successful; but, after having shown his own resources with so much ability, he should not have fallen to imitating Herz so inveterately in his last variation; for sure are we that he had no occasion to do that.

'Malibran is no more!' *Composed, with an accompaniment for the Piano-Forte or Guitar, by E. Devin.* BOOSEY.

'Beau Cavalier.' *Romance Chevaleresque. Composée avec accompagnement de Piano et Guitar, chantée par Mlle. Blasis, et dédiée à Madame la Comtesse de Munster.* BOOSEY.

These are really clever things. The first has less the effect of a regular melody than of a chant; a novel idea for such a purpose, and extremely well carried out. We would suggest the accompaniment being taken by *both* instead of one instrument only; the chords being played in arpeggios on the Guitar. The 'Beau Cavalier' is a lively affair in the *Tempo di Marcia*; and the lady who did us the favour to play the guitar accompaniment, preferred it to the other:—so be it therefore.

Merriott's Tenth Number of Congregational Hymns. Arranged with an accompaniment for the Organ or Piano-Forte, by the compiler. DUFF.

This is a good number, Mr. Merriott's own contributions being unusually large; they are, however, well written, and to the purpose. The two best things in the number are the melodies of Weldon and Rameau; but what, in the name of good taste, could induce Mr. Merriott to introduce the quaint and lively Indian air into such company! Not to mention that, to have its due effect, it should be taken at an allegro vivace, the *Blackamoor* words to which people have been accustomed to hear it sung, must surely awaken some associations scarcely proper at church. The compiler might as well set *Jim Crow* as a psalm tune at once.

Edwin Merriott's Congregational Hymns, No. 11. Arranged with an accompaniment for the Organ or Piano-Forte by the compiler. Published by Merriott, Farnham. Sold by FALKNER, and others.

Of the ten melodies of which this number consists, eight are by Mr. Merriott. The best of these is, we think, 96. The Greek Hymn is very pretty, as is also the Melody by Battishill. But why does the author so invariably introduce his final closes with the discord of the $\frac{3}{4}$, for in the whole ten melodies, interludes included, there is but a single exception. It shows a want of resources, unless, indeed, the musical canons enjoin, or the charity boys insist upon it. Mr. Merriott should get a better poet: his music deserves it. We referred to this once before; and with regard to the present number, the author of the lines has certainly the merit of having got as much nonsense into them, as the same quantity of words could possibly contain. Will any one, for instance, tell us the meaning of this:—

"Where'er thy hand hath speak the skies,
Sweet incense to thy name shall rise."

By the following it would appear, that the poet is a man of business and a Member of Parliament:—

"The Christian's heart his prayer indites,
He speaks as prompted from within;
The spirit his petition writes,
And Christ receives and gives it in."

Farther on, we have the style of a dependant addressing his noble patron, whose kindness it seems he has abused.—

"O! my Lord, I've often mused
On thy wond'rous love to me,
How I have the same abused—
Slighted, disregarded thee."

All great poets have their faults; and accordingly, our friend has been so wrapt in his heavenly contemplations, as to have forgotten that the verb should agree with the nominative case:—

"Great God! on what a slender thread
Hangs everlasting things," &c.

CONCERTS.

MR. CIPRIANI POTTER'S CONCERT.—If a picked orchestra, first-rate singers, and sterling music, can secure a full audience, Mr. Potter's provision for his friends in the Hanover Square room, last Friday morning, ought to have been greatly attractive; and we have the pleasure to say that it was eminently so. His band consisted of the cream of the Philharmonic performers; his singers were, Mesdames Pasta, Schroeder, Seguin, and Miss Clara Novello; Messrs Kroff, and H. Phillips, and Mr. Ole Bull played his 'Polacca Guerriera.' The concert opened with Beethoven's charming overture to 'Leonora;' after which Mrs. Seguin sang a scena from Mr. Potter's operetta of 'Medora e Corrado,' 'Ah! superar;' the finale to which consists of a spirited and very clever 'agitato.' Had Mrs. Seguin possessed the requisite power for this energetic and trying movement she would have left little to be desired on the part of her audience; for her performance of it was marked by a good understanding of her author, and ability in executing his ideas. Weber's pianoforte concertante in E flat, played by Mr. Potter, followed; the adagio to which is one of the most lovely movements that dramatic musician ever wrote. It is accompanied almost throughout in his favourite way, with the violins *con sordini*, and as piano as possible. The air, 'From mighty kings,' (no prodigious favourite with us) succeeded the above: it was remarkably well sung by Miss Clara Novello. Next to this came a prelude and fugue in G, of Sebastian Bach's, with an obligato contra-basso, added by Dragonetti, and played by him. The composition is one of the new ones now in the course of publication by Messrs. Coventry and Hollier; and who, when they commenced their series, were complimented in an excellently written critique in the *Times*, for their zeal in bringing out such music; more calculated to benefit their reputation than their profits. For the honour of good music, however, the prognostic of the writer is not likely to be realized. Bach, now, is happily in the ascendant. Ten years ago this fugue would have passed without an applauding hand: upon the present occasion it was encored from every quarter of the room. The admirable playing of Mr. Potter, and the great execution of Dragonetti, doubtless had much to do with the enthusiasm of the listeners; for it is wholly improbable that the construction of that masterly fugue should be appreciated—and at one hearing: still, upon the authority of Sir Joshua Reynolds, we will say, that it is good even to affect a taste for a while, when a true relish of the beautiful will follow; the pretension to gentility, with all its drawbacks, being preferable to a sturdy blackguardism. The trio from the *Fidelio*, 'Euch werde lohn,' sung by Mme. Schroeder, Messrs. Kroff, and H. Phillips, did not go very satisfactorily. The last-named singer appeared not to feel the music. The second part opened with a MS. overture of Mr. Potter's to the play of 'Cymbeline;' in a modest synopsis of which, he states that he "has endeavoured to describe" various situations in the original play. Although we could not follow the author in his ideas; and, taken as a whole, we think the overture not equal in vividness of imagination to his 'Anthony and Cleopatra,' it nevertheless contains some felicitous and beautiful thoughts, while the score is unexceptionable, and very masterly. Mr. Potter's last performance, was in Mozart's charming concerto in A, and which had never been played or even published in this country. The zeal, nice feeling, and ability with which Mr. Potter drew forth the beauties of this great composition, were highly creditable to his talent; indeed, we never heard him play more finely than he did last Friday. Mme. Pasta was uncommonly great—even for her, in the song of Pacini's: 'I tuoi frequenti palpiti;' Herr Kroff was pathetic in Schubert's song of 'The Wanderer;' Mr. Phillips excellent in Purcell's 'Mad Tom;' and Mr. Seguin sang with judgment and ability in the duet from 'Semiramide' with Mme. Pasta, 'Se la vita'—an awfully prosy thing—

but this is a matter of taste. Nevertheless much of the accompaniment seemed to us little superior to the hooping of a tub. Mr. François Cramer, who always plays good music with the zeal and relish of a young amateur, was leader of the concert.

MR. NEATE'S SECOND SOIRÉE, 'which took place last Saturday in the Hanover Square Room, was very fully attended. The selection was in every respect admirable. Mr. Neate himself performed a portion of a quartett for pianoforte, clarinet, horn and bassoon, being assisted by Messrs. Lazarus, Puzzi, and Godfrey: also an excellent series of variations upon the air of 'God save the king,' in which, considerable fancy and variety of treatment displayed the accomplished and refined musician. His third performance was a pianoforte trio of Beethoven, with Messrs. Lazarus and Banister (Clarinet and Violoncello) delightfully played; and lastly his own charming rondo, entitled, 'The Carillons,' which we reviewed in No. 14 of our little periodical. This brilliant composition appeared to afford high satisfaction to the audience. The other instrumental exhibitions were a piece by Mr. Ole Bull, accompanied on the pianoforte by Sir George Smart: a fantasia on the flute, by that beautiful player, and clever musician, Mr. Ribas; and a solo on the harp, by a Mr. Marsh of Clifton. The vocalists were Mrs. A. Shaw, Miss Bruce, Miss Rose Raper, and Mr. T. Welsh. The first lady was encored in the latter movement of Meyerbeer's air, 'Ah, ch'io P'adoro,' and which she sang with considerable vigour and appropriate expression. Miss Bruce was skilfully accompanied by Mr. Lazarus in the 'Gratias agimus;' her own performance of it being also successful: Miss Raper (a mezzo-soprano) sang a ballad, the melody by Thalberg, in a tone and manner indicating future popularity: and Mr. Welsh accompanied himself on the pianoforte, in a ballad, the composition by himself; also in Purcell's 'Mad Tom.' Both in his performance and style of singing Mr. Welsh displays the fine artist. Sir George Smart was the President for the evening at the pianoforte. Mr. Neate's third and last soirée will take place on the 17th inst. These performances have been highly patronized.

ROYAL ACADEMY CONCERTS. The third concert took place on Saturday. The vocalists were Mesdames Bishop, Seguin, Birch, Shaw: Messrs. Seguin, Brizzi, Harrison and Stretton. The solo performers, Miss E. Jonas, Master Jewson, Messrs. Patey, Musgrave, Richards, Dunsford, Richardson, G. Cooke, C. Harper, Bowley, Lazarus, Macdonald and Wætzig. Mr. F. Cramer led—Mr. Lucas conducted. Miss Jonas, who was celebrated for her pianoforte performance long before she entered the academy, proved by her execution of Mendelssohn's concerto in G minor, that Mr. Moscheles has at length had assigned him a pupil of no ordinary endowments. Master Jewson, a pupil of Mr. Potter, went through a concerto by Kalkbrenner very creditably. Bennett's overture 'The Naiades,' was the best of the novelties. This institution as a *vocal school*, is worse than useless. Neither the masters nor their pupils are to be commended. Bach and Beethoven retire to make room for Cimarosa and Guglielmi: Haydn and Mozart, are deposed in favour of Jomelli and Mercadante: Purcell and Gibbons, are banished for Rossini, Pacini, and we know not who besides. The pupils know not where to look for a standard of classical music, in vocal composition, and at present their style has not the usual distinction of modern singers—that of being remarkable for its vices. The instrumental school is better—but not what it ought to be. "The Times" in noticing Saturday's Concert observes—"The combination of the pupils in one elaborate composition, requiring not only execution but great knowledge of music, seems to be a form of discipline, quite lost sight of at the academy. The miscellaneous selection was nearly all bad, and ought never to have been admitted here. Of course no one can object to the overture to Oberon, if the pupils are able to play it, but a set of worn-out dramatic pieces from Rossini

and Meyerbeer, should never be permitted, and, above all, we would exclude all the compositions to which the name of Lord Burghersh is attached. They belong to no school, have no sort of merit, and can only serve to pervert the taste, such as it is, of the pupils. We really think that his Lordship should, out of delicacy, refrain from all attempts to keep up a musical reputation, to which he has no pretension, through this medium. As he is known to be absolute dictator in the affairs of the Academy, the making himself judge of his own merit, is what any man of refined feeling would avoid. We hear of Lord Burghersh at no other concerts but those of the Academy. The reason is obvious, but both reason and propriety are alike opposed to their introduction here. If his vanity however, leads him to this breach of decorum, it does more and worse, by lowering the tone of the whole selection. We might perhaps otherwise hope to have a little more of what is really classical—of Mozart, Haydn, and Beethoven, whose names did not appear at all in Saturday's programme. The institution has degenerated into a job of Lord Burghersh, or is made to administer to his vanity and conceit; and the professors who teach in it, chilled by such influence, either neglect or do not understand the higher parts of their duty. To answer its original object the whole should be recast; if the art is worth anything, this is a crying sin against it, which should be visited with its appropriate punishment."

The most singular feature in this concert was, that upwards of twenty young ladies, and about as many chorus singers, were employed in listening; the quantity of music they had to sing not exceeding fifteen pages. We are also credibly informed that the chorus singers engaged on this occasion, were kept three hours and a half at the rehearsal, of which two hours and a half were spent in listening to the instrumental music.

Mlle. SARDI'S CONCERT.—This young lady, and who is an agreeable singer, gave her first concert (as we believe, for she is a stranger to us) on Monday evening at the Hanover Square Room; and which was well attended. In addition to the 'Casta diva,' of Bellini, Mlle. Sardi sang some pretty Spanish melodies with judgment and sweet expression. Her coadjutors in the evening's entertainment were, Mme. Huerta on the Piano, Puzzi, young Regondi, Nigri, Liverani, Ruggiero, Dell' Oro, Handel Gear, and Marras. The company on their retiring appeared to have been gratified with the concert.

ROYAL SOCIETY OF MUSICIANS.—We are happy to state that the rehearsal of Handel's Messiah on Monday last, for the benefit of the Royal Society of Musicians, was attended by upwards of seven hundred persons; and the performance on Wednesday evening, for the same laudable purpose, was also extremely well attended. The beautiful songs in this sublime oratorio were admirably sung by Caradori, Clara Novello, Mrs. A. Shaw, Miss Birch, Mrs. W. Knyvett, Messrs. Braham, Bennett, Stretton, Machin, and Phillips; and the choruses were excellently performed by the choir and band belonging to the Ancient Concerts, led by Mr. F. Cramer, and conducted by Mr. W. Knyvett, who presided at the organ. To the credit of the whole orchestra be it recorded, that the service of every individual in it was gratuitous, as well as those of all the principal singers.

SACRED HARMONIC SOCIETY.—On Tuesday evening last, the members of this Society had the first rehearsal of Israel in Egypt, for their next concert. It took place in the Large Hall, and there was a full attendance of members.

PROVINCIAL CONCERTS.

HALIFAX.—On Thursday evening, the 18th ultimo, the Halifax Quarterly Choral Society performed a selection from Bartholdy's celebrated oratorio 'St. Paul,' being the first time of its introduction into Yorkshire. The music

is sublime and grand: the instrumental parts are peculiarly expressive; we noticed this especially in the chorus 'Rise up, arise.' Miss Sykes, Mrs. Boock, Mr. Hartly, and Mr. Priestly, gave several of the airs with considerable feeling. The chorales were admirably sung. Of the choruses we cannot speak too highly; we bear in mind the character of the music, and though proper effect was not given in too many cases to the crescendo and diminuendo passages, yet the choruses were sung with steadiness and precision. Many of them are really fine, and will, we predict, have 'a run' at our future oratorios. 'Stone him to death,' gave a perfect idea of the ravings of a tumultuous mob. 'How lovely are the messengers,' and 'Oh! be gracious,' each of them having a beautiful air running through the whole of the piece, were our favourites; the supplicatory expression of the *thema*, which constituted the latter chorus, exhibited in an extraordinary degree the effect which the most simple succession of notes is capable of producing in the hands of a master. The band was led by Mr. Frobisher, to whom great praise is due for his exertions to render the performance of this oratorio as complete as possible. We heartily wish this society success.—*York Courant*.

BOLTON.—On Monday week, an evening concert, on the occasion of Master R. H. Andrews attaining his sixth year, took place at the Town Hall, Little Bolton, when he performed several solos on the piano-forte, and duetts with his sister, Miss Helen Andrews. Master Andrews also played a solo on the violin. The company were much delighted with the precocity of talent displayed by this interesting child. Mr. R. Andrews performed several brilliant pieces on the pianoforte, and Mr. W. Lindley gave a solo on the violoncello, with a degree of taste and expression worthy of his father. Mrs. H. Andrews was encored in Arkwright's song of 'One hour with thee.' The whole concert was an agreeable treat, especially to the juvenile part of the audience.—*Manchester Courier*.

PORTSMOUTH.—The Philharmonic Society gave its first concert on Tuesday evening (the 33th) which was well attended. The band played two overtures in a spirited manner, and the choruses in Macbeth were well performed. Miss Bell, daughter of the conductor sang, with very fair promise of better things. M. Moran played a solo on the flute very successfully. Mr. Parry Jun. was the only London artist: he sang several songs, with his accustomed talent, and was repeatedly encored; he also gave a mock Italian trio, which elicited shouts of applause. Mr. Moore led the band, and the concert altogether afforded much pleasure.

OXFORD.—A concert was given in the Town Hall on Tuesday evening, which was very numerously attended. The singers were Mm^e. Devrient, Clara Novello, and Lablache; who sang a variety of popular compositions with the greatest success. Ole Bull was also engaged. He was to accompany Miss Novello in 'Sommo Ciel,' the violin part being obligato, but he left the orchestra before the young lady had finished the song; Mr. Bishop, who conducted the concert, playing the violin part on the pianoforte.—*Morning Post*.

STAFFORDSHIRE POTTERIES.—A concert was given at the British School room, Shelton, on Tuesday the 30th of May, for the benefit of the blind daughter of the late Mr. Greatbatch, leader of the concerts of this place. The band consisted entirely of amateurs, led by Mr. Hawley of Leicester, several glees were sung by the Hanley and Shelton Society very creditably. Mr. Hawley in a solo of Ghys, and in a duet concertante, harp and violin, with Mr. Mason, Jun. gave great satisfaction. Mr. Chetwynd sang in good style Neukomm's song, 'I have been tossed among the wars' not one of his best by the bye); and Mason Jun.'s 'Napoleon's farewell to France,' one of a collection dedicated to the Duchess of Sutherland. The latter song was loudly encored. The overtures to Prometheus, and Fra Diavolo were well played by

the band. Much good would follow if the musical talent of this neighborhood were to be formed into a Society for the purpose of more regular practice together, under the direction of the resident professors; this deficiency being sadly discernible at times during the evening's performance. The orchestra laboured under disadvantage, from the room being ill adapted for music; but we understand that the erecting of a music hall is in contemplation; consequently we may hope ere long to have concerts and musical festivals on the same grand scale as our surrounding neighbours at Manchester, Liverpool, Birmingham, &c. The concert on the whole went off excellently—the room was quite full.—(*From a Correspondent.*)

THE MELODISTS.

To the Editor of the Musical World.

SIR,—Permit me, through the medium of your publication, to inform your correspondent who signs himself "One of the 217," that the decision of the Melodists' Club, in regard to the songs received as candidates for the premium offered, was announced in upwards of a dozen newspapers.

The Club deemed it the most delicate proceeding towards the unsuccessful candidates, to destroy the sealed papers, containing their names and addresses, *unopened*; concluding that most of them would not be best pleased to have their names bruited about. In respect of returning the songs to the different authors, the course pursued by the Club precluded the possibility of doing so; for the writers were not known to the Committee; who did not imagine that any aspirant for poetic fame would consider the copying of four-and-twenty lines (which, of course, will not be appropriated by the Society to its own use) any great hardship. I trust, that, not only will *one*, but most of the 217, approve of the plan which the Club adopted. I beg to add, that, exclusively of the premium first offered, the expense of advertising, and the extra medals, will amount to nearly thirty pounds; to say nothing of the vast trouble which devolved on

Your obedient Servant,

Tavistock-st. Bedford-square.

JOHN PARRY, *Hon. Sec.*

MISCELLANEOUS.

OPERA NOVICE.—A gentleman in the pit the other night, was heard to ask a neighbour the name of the opera in course of performance. On being told it was 'Semiramide,' "Perhaps," said he, "you would tell me the English of that?"—*Morning Post.*

THE CATCH CLUB.—The annual Festival of this club, to which ladies are admitted, and which is familiarly called "The ladies' dinner" (being the only occasion on which they are present) will take place on Tuesday next, at Willis's rooms. The Duke of Argyll, the Duke and Duchess of Beaufort, Earl and Countess of Wilton, and upwards of three hundred persons of rank and fashion, are expected to be present. From the number of distinguished vocalists (upwards of forty) who are in the habit of attending, the entertainment affords a musical treat of a unique description.

THE NEW MECHANISM FOR TUNING PIANO-FORTES.—The important and truly ingenious invention of M. Pèrè, an account of which appeared in No. 63 of 'The Musical World, was exhibited by M. Roller on Tuesday last, at the Hanover-square Rooms. It is remarkably simple; for when a string is out of tune, no more is to be done than the turning of a peg, until two lines, marked on a piece of ivory, become exactly parallel; so that any person may put the instrument in perfect tune without touching a key, or without the least knowledge of musical sounds. The invention is as simple as it is ingenious; and

it will be found exceedingly useful in country places, and most particularly in warm climates, where tuners are very scarce. No unimportant feature in the invention is, that the mechanism may be appended to a piano-forte at a comparatively small expense. We have before us a letter of M. Thalberg's, wherein he testifies, that a piano-forte on which he played in Paris, was excellent in tone; that it was tuned by the *sight*, in a very short time; and wholly unassisted by the *ear* of the tuner: also that he is perfectly satisfied with the efficacy of M. le Père's very ingenious invention. We may add to the above testimony (if any be requisite) that many professors and instrument makers, who examined the mechanism on Tuesday last, and were naturally prepared to be sceptical, went away satisfied.

ON THE CLOSE OF THE ANCIENT CONCERTS.

Yes—now the Ancient Concerts are all done;
The last full chord is struck,—its fleeting sound is gone!
And, for a time, the organ shall be mute.—
A pause ensues;—that past, again the flute,
Oboe, and clarinet, their cheerful din
Shall join with tenor, bass, and violin;
Again the horns shall drums and trumpets meet,
And the shrill piccolo the double-bass shall greet.
Meantime no more shall *Handel* and *Corelli*,
Martini, *Purcell*, *Boyce*, *Leo*, and *Jomelli*,
Their sweet, enchanting, varied sounds impart,
To calm the mind, and gladden every heart.—
Mine ANCIENT friends, my thanks I owe to you
For pleasures past—so, for awhile, adieu!
But not a LAST farewell—your feast of reason
I hope to hear, and taste, again next season.

Orchestra, Hanover Square Rooms, 31st March.

G. N.

Operas, Concerts, &c. for the ensuing week.

- Friday 9th Mr. Minasi's Concert, Willis's Rooms, Evening.
Saturday 10th .. King's Theatre. Drury Lane, Fidelio, Schröder.
Monday 12th .. Last Philharmonic. Drury Lane, Norma, first time, Mme. Schröder.
Tuesday 13th .. Mlle. Ostergaard, and Mr. and Mrs. Alban Croft's Concert, Hanover Square Rooms, Morning. Monsieur Rosenhaim's Concert, King's Theatre, Morning. King's Theatre. Drury Lane.
Wednesday 14th.. Monsieur Thalberg's Second Concert, King's Theatre, Morning. Master G. Case's Concert, Horn Tavern, Doctor's Commons. King's Theatre. Drury Lane.
Friday 16th Signor Liverani's Concert, King's Theatre, Morning.

NOTICE TO CORRESPONDENTS.

"LAST CLASSICAL INSTRUMENTAL CONCERT," next week.
"A SUBSCRIBER." Our reporter assures us that he could not procure a *printed* bill; and that *written* ones were posted in the room. The courtesy of our correspondent is acknowledged; and, for the future he shall be satisfied.

"A LOVER OF CATHEDRAL MUSIC," next week—we hope.

"REVIEW OF MUSIC." As soon as the concert season is over, we will endeavour to atone for our *unavoidable* neglect of this department, and satisfy the not unreasonable complaints of authors and publishers. If these gentlemen will subscribe to pay for printing and paper, we will give them a whole sheet of "Review" every week.

MR. PARRY'S CONCERT.—Besides solos on the violin by Mori, the piano-forte by Moscheles, the horn by Puzzi, the harp by Bochsa, and the concertina by Regondi, at Mr. Parry's concert on the 17th inst., Lindley will accompany Braham in 'O Liberty,' Willman Madame Caradori Allan in 'Gratias agimus,' Cooke Mrs. Bishop in a French romance, and Harper Miss Clara Novello in the 'Warrior song.' Mr. Parry himself, we perceive by the programme, will give a specimen of the ancient mode of singing Welsh Pennillion with the harp; he will also sing the popular song of 'Jenny Jones.' Madame Caradori Allen will sing with Mr. Parry, jun. the comic duet of 'When a little farm we keep,' which poor Mah-brahan sang with him last season with such brilliant effect. The admirers of simple and soul-touching melodies cannot fail of being highly gratified at the ensuing concert, which may be denominated a national one.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Bergmüller. La Poste, Valse.... MONRO
 — Mon retour de Suisse, Vars. brill. CHAPPELL
 Czerny (C.) Deux Rondos faciles, from *Pré aux Clercs*, No. 1.... DITTO
 — Practical Piano-forte School for 2 Performers, Part 1, 2nd Edition JOHANNING
 Crotch (Dr.) "For unto us," Organ or Piano-forte Duet MILLS
 — "Hallelujah," Organ or Piano-forte, Ditto DITTO
 Eagle's Haunt. Gems of favourite Airs, Book 1 WESSEL
 — First Mélange from, by H. Payer DITTO
 Harris. Arrangement of Duvernay's Cachucha Dance.... MONRO
 Klitz. Air 1 yrolienne T. E. PURDAY
 — Princess Victoria's Birthday Quadrilles DITTO
 L'Ami de la Jeunesse. Collection of favourite Melodies, arranged in an easy style. No. 2. The Cachucha Dance. .3. Market Chorus, Massaniello. 4. Air from Zampa OLLIVIER
 L'Echo des Salons, No. 2. Waltzes as Duets, by various Composers. Z. T. PURDAY
 Lemoine. "Le mignon," Première Quadrille de Tivoli (Violin ad lib.) WESSEL
 Mounsey (Miss) Grand Piano-forte Duet, dedicated to the Duke of Sussex, by Permission..... EWER
 Mundy's Eight Sets of brilliant Quadrilles COCKS
 Recollections of Manor House. M. C. Phipps TOLKREIN
 Reinagle's 4 Waltzes Z. T. PURDAY
 Rimbault. 14 Melodies, arranged for Piano-forte D'ALMAINE
 Sibbold (S.) Kent and Victoria Waltzes DITTO
 The Goblin Quadrilles, by Major Campbell T. E. PURDAY
 Thalberg. Mélange from "Eury-anthe" MONRO
 — "We're a' noddin'" PLATTS
 The Royal Victoria Waltz. F. M. Elder MASON
 Wilson (H.) 6 Original Waltzes.. HART
 Weber (F. A.) Rondino alla Polacca DEAN
 — Introd. and Vars. Tyrolien Air..... DITTO

VOCAL.

- Are the links that bound us broken. A. R. Reinagle Z. T. PURDAY
 A new plan of Emigration. Comic, J. Harroway DITTO
 Come to the sunset tree. Mrs. Hemans, T. B. Phipps DITTO
 Charming young man, (The) by the Hon. Miss DITTO
 Free as air. Song, adapted to an air in Herold's Zampa..... CHAPPELL
 Hail to the house of Brunswick. Glee, 4 Voices, S. Nelson D'ALMAINE

- Keller. Come to me, I'll comfort thee WESSEL
 Knight (J. P.) Oh, could I call the spirit back COVENTRY
 Like the swell of summer's ocean. T. H. Wright WRIGHT
 Old England's lordly tree. W. Grantham Z. T. PURDAY
 Our nation's glory FENTUM
 Polish National Melodies, (Six) by Fontana. No. 1. The lark CHAPPELL
 Return of the Mariners. Mrs. Hemans, T. B. Phipps Z. T. PURDAY
 Schubert. When first to life awaking WESSEL
 — On every tree. (Ungeduld) DITTO
 Spohr. Rose in the charms DITTO
 Thalberg. One alone hath the token DITTO
 — I wept amid my dreaming DITTO
 The devoted bride. Ballad, G. F. Taylor MASON
 Victoria—bright emblem of the sunny May. O. G. Phipps.... COVENTRY
 When the maid that possesses my heart. Ballad, S. B. Morrison LONSDALE
 FOREIGN VOCAL.
 Bellini. Deh conte (in B.) Duet, Norma MILLS
 — Io fui così rapita. Ditto, Ditto DITTO
 — Già mi pasca. Ditto, Ditto DITTO
 SACRED.
 The tomb of Rachel. Sacred Song, by Lady Augusta Gordon..... CHAPPELL
 GUITAR.
 Instructions for Spanish Guitar, by Domenico Corino..... COVENTRY
 HARP.
 Bochsna. Bellini's Preghiera in 1 Puritani..... MILLS
 Wright. Torno in quell' onda chiara. Lord Burghersh, arranged for Harp by LONSDALE
 VIOLIN.
 Beethoven's complete Collection of Trios for Violin, Tenor, and Bass COCKS
 — One Ditto for 2 Violins and Bass DITTO
 — The same for 2 Violins and Tenor DITTO
 — Sonata Pastorale. Sestetto by G. Pigott COVENTRY
 MISCELLANEOUS.
 Introd. and Vars. on a Swiss Melody. T. J. Dipple, Flute and Piano-forte Z. T. PURDAY
 The Sacred Gleaner. Collection of Hymns, Chants, &c. by J. Townsend. No. 1. (to be continued.) For 2 Flutes (or Violins) and Bass DITTO
 Webb's Marches for a Military Band, 7th Set..... COVENTRY
 Wessel & Co.'s Journal for Brass Band, containing 10 son ricco, from *Elisir d'Amore*; a Russian Air; and Duvernay's Cachucha Dance WESSEL

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PATRONAGE OF



HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

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A WEEKLY RECORD OF
Musical Science, Literature, & Intelligence.

SUPPLEMENT TO VOL. V.

WITH LIFE AND PORTRAIT OF
SIGISMUND THALBERG.

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And most respectfully dedicated (by permission)

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From the Sun Paper, Nov. 5, 1836.

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I am, respectfully, Sir, your obedient servant,
G. LOBE.

Caballero de la Orden del Leon, Consul General de S. M. el Rey de los Países Bajos en la Isla de Cuba, Agente de la Sociedad de Comercio Nederlands, Chihandel, Matschappy, &c.

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| QUINTETT
For two Violins, Viola, Violoncello, and Contra Basso. Messrs. Mori, Watts, Tolbecque, Lindley, and Dragonetti. | <i>Onslow.</i> |
| ARIA—Miss Birch. "Jerusalem" (St. Paul) | <i>Mendelssohn.</i> |
| QUARTETT—in F. (Dedicated to Count Razamoffsky)
For two Violins, Viola, and Violoncello. Messrs. Mori, Watts, Tolbecque, and Lindley. | <i>Beethoven.</i> |
| ARIA—Miss Masson. | |
| PRELUDIO E FUGA
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PART II.

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| TERZETTO—Miss Birch, Miss Masson, & Sig. Giubilei. "Quello di Tito" | <i>Mozart.</i> |
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SIR,—Having been afflicted with bad Eyes for a long time, a friend who had received benefit from using your Eye Snuff recommended it to me; I have taken the contents of two of your 2s. 4d. canisters, and am happy to say my sight has much improved; the weakness and dimness is removed, and Sir, it is my wish that you make this known for the good of the public, Yours, GEORGE SMITH.

No. 6, York-place, Kentish-town, July 9th, 1835.

From the Sun Paper, Nov. 5, 1836.

"We have just seen a Letter, dated from Dr. Guthrie, of the Ophthalmia Hospital, Charing Cross, to Mr. Grimstone, in which the most satisfactory testimony is stated of the great benefit derived by the Patients of that Institution labouring under obstinate chronic ophthalmia, opacity of the cornea, and other diseases of the visual organ, from the use of Mr. Grimstone's Herbacous Eye-Snuff. This furnishes another proof of the extraordinary efficacy of this preparation.—Editor, Nov. 5. 1836.

"P.S. The above letter is also a testimony

The following is a letter from Don G. Lobe, Mr. W. Grimstone, London.

Havannah, 23rd March, 1836.

SIR,—I received in due time the favour of your appointment as wholesale agent for your Eye Snuff in the Isle of Cuba, through the medium of the Spanish Consul at the Court of Great Britain; also the 500 cases of Eye Snuff, in safety, by the brig Haidee, Captain Kenney.

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I am, respectfully, Sir, your obedient servant,
G. LOBE.

Caballero de la Orden del Leon, Consul General de S. M. el Rey de los Países Bajos en la Isla de Cuba, Agente de la Sociedad de Comercio Nederlands, Chihandel, Matschappy, &c.

P.S. Please to send plenty of Spanish testimonials.

Copy of a letter sent to Mr. Grimstone, 39, Broad-street, Bloomsbury.

MR. GRIMSTONE, Whitehall, 8th March, 1836.

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J. B. LACHFIELD.

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Has the honor to submit the following Programme of his Morning Concert at the above Rooms, On **FRIDAY, APRIL 28th, 1837**, at Two o'Clock.

FIRST ACT.

Overture *(Lodoiska)* Cherubini.

Cantata, for five voices and chorus—(composed in honor of H. R. H. the

Princess Victoria, and dedicated to H. R. H. the Duchess of Kent)—Soli

Parts by Madame Caradori Allan, Miss M. B. Hawes, Mr. Hobbs, Mr.

H. Phillips, and Mr. J. B. Sale Basse.

Song, (by desire) Miss Clara Novello, "Let the bright Seraphim."

(Trumpet obligato, Mr. Harper) Handel.

Scene from *King Arthur*.

Air, Mrs. W. Knivett, "Hither, hither," and Chorus.

Air, Mr. H. Phillips, "Let not a Moonborn Elf," and Chorus.

Song, Miss M. B. Hawes, "O Lord whose mercies are numberless" Purcell.

Glee, "Health to my dear," Mr. Francis, Mr. Hobbs, Mr. H. Phillips, and

Mr. J. B. Sale Handel.

Song, Madame Caradori Allan, "Confusa abbandonata." Spofforth.

Ballad, Miss Clara Novello, "Twice within a mile of Edinboro' town" Bach.

Glee, MS. "My father's house," Mrs. W. Knivett, Mr. Francis, Mr.

Vaughan, and Mr. J. B. Sale W. Knivett.

Grand Fantasia, Piano-forte, Mrs. Anderson, with Soli Voices and Chorus Beethoven.

SOLO, VIOLIN, Mr. Blagrove.

SECOND ACT.

Overture *Zauberflote* Mozart.

Song, Mr. Hobbs, "Why does the God of Israel sleep?" Handel.

New Song, MS. Mrs. W. Knivett, "Again the merry month of May." W. Knivett.

Chorus, (by desire) "The many rend the skies." Handel.

Duetto, Madame Caradori Allan, and Signor Ivanoff

Song, Mr. H. Phillips, "Va sbramando," (by desire) Spohr.

Glee Sir J. L. Rogers.

Aria, Signor Ivanoff, "Che accenti, ohimè" Mariani & Rossini.

Glee, "The Bee," Miss M. B. Hawes, Mr. Hobbs, Mr. Vaughan, and Mr.

J. B. Sale Elliot.

Terzetto, "Tremate, empi, tremate," Madame Caradori Allan, Signor

Ivanoff, and Mr. H. Phillips Beethoven.

Finale Haydn.

Leader, Mr. MOEL.

Conductor, Mr. KNYVETT.

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The Captive's Tear (2nd Edition)	Mrs. Garrett	Mrs. Garrett
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